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PRESERVE THIS CATALOGUE FOR USE AT SALE. 1

CATALOGUE

OF A

CHOICE COLLECTION

OF

ORIGINAL OIL PAINTINGS,

CHIEFLY OF THE MODERN SCHOOL,

AND INCLUDING A FEW FINE

OLD PAINTINGS,

TO BE SOLD BY AUCTION,

On WEDNESDAY, April 3, 1860,

IN THE

PICTURE SALES ROOM OF LEONARD & CO.,

ENTRANCE NO. 49 TREMONT STREET, BOSTON.

SALE TO COMMENCE AT ELEVEN O'CLOCK.

LEONARD & CO., AUCTIONEERS.

BOSTON:

PRINTED BY ALFRED MUDGE AND SON, 31 SCHOOL STREET.

1861.

Lancour List No. 151-152

CATALOGUE.

Notice. The subscribers have the honor to present to public competition, the following Catalogue of Pictures, collected at various favorable opportunities, from the Artists, Public Exhibitions, or Sales in London and Paris; by M. Toquet, the well-known connoisseur of the latter city.

The Paintings are always from the Original Sources, and are undoubtedly what they are stated to be in the catalogue; and not only that, but they are nearly all exceedingly fine specimens of the Artists named, many of whom are amongst the most eminent and talented of Europe, and especially in Landscape, Marine, and Conversation Pieces. In enumerating a few of the Artists, we direct attention to the works of Shayer, Meadows, Birtles, Shalders, Linnell, Leslie, Stuart, Vickers, Walter and Geo. A. Williams, Cole, Armfield, and others of the English; Koekoek, Verboekhoven, of the Flemish; and Coignard, Lasalle, Isabey, Gabé and the very eminent Troyon of the French School; together with a few fine old pictures; offering as fine a collection of modern works of art as have ever been sold in one collection in this City.

N. B. The frames will be charged to the purchasers of the pictures at the prices named, in addition to the price bid for the painting. They are all made by Williams & Everett; and are sold at their lowest prices, many of them at less than cost.

No. 1. BACKGAMMON. A Gentleman and Lady playing Backgammon. Peasant, etc.

Bouvig.

No. 2. ALMS. Lady giving alms, Blind Man, kneeling; Little Girl, etc.

Bouvig.

Two little pictures of the Dusseldorf school. The artist is one of the most popular "genre" painters of that city.

FRAMES, \$5 00 each.

No. 3. "OFF DOVER." SHIPPING, BOAT, Etc.

John Wilson.

This eminent artist was the master of Stanfield, and the picture is equal to the works of that artist.

FRAME, \$6 00.

No. 4. ROSALIND, CELIA AND TOUCHSTONE.

D. Passmore.

Rosalind. "O Jupiter! how weary are my spirits!"

Touchstone. I care not for thy spirits, if my legs were not weary.

Rosalind. I could find in my heart to disgrace my man's apparel, and to cry like a woman: but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore courage, good Aleria.—*As You Like It, Act 2, Scene iv.*

Passmore is the best colorist, as well as one of the ablest artists of the English school. His subjects are chosen from English history, or illustrations of the poets, and are inimitably portrayed. The price for this picture was fifty guineas.

FRAME \$5 00.

No. 5. COAST SCENE. Figures on the lookout.*Adam Barland.*

A celebrated artist of London, whose principal works (coast scenes) sell for very high prices.

FRAME, \$5 00.

No. 6. VIEW AT ROUEN.*A. Defaux.*

FRAME, \$9 00.

No. 7. LANDSCAPE—RIVER SCENE AND FIGURES.*M. Maddersteg, 1639.*

This master was born at Amsterdam, 1659, and was the favorite pupil of Backhuysen. His works are very fine, and also scarce.

WITH THE FRAME.

No. 8. VIEW ON THE THAMES, near Twickenham.*Edwin Boddington.*

FRAME, \$5 00.

No. 9. ENTRANCE TO THE SCHELDT.*H. Koekoek.*

This artist is esteemed as the best marine painter of Holland, and probably unsurpassed in Europe.

FRAME, \$12 50.

No. 10. THE GIPSEY TENT. A view near Ilford, Eng.*J. E. Meadows.*

A well-known and able artist of England. This picture was purchased from the Annual Exhibition at Liverpool, at £60.

FRAME, \$25 00.

No. 11. THE VALE OF LLANGOLLEN, Wales.*A. H. Vickers.*

FRAME, \$8 00.

No. 12. GRECIAN TEMPLE, TOMB, Etc.*Paris Bordoni.*

FRAME, \$12 00.

No. 13. A TROUT STREAM, North Wales.*John Dearle.*

This talented artist is one of the most eminent landscape painters in England; his works, generally of small size, are eagerly purchased at high prices, and are correspondingly scarce. This picture was purchased from the Portland Gallery at forty guineas.

FRAME, \$7 00.

No. 14. SPANISH MONASTERY, FIGURES, Etc.*St. Ange Chaffelat.*

FRAME, \$7 00.

No. 15. GIRL, SHEEP, GOATS, Etc.*E. Van Marck.*

A popular artist, and pupil of Troyon.

FRAME, \$10 00.

No. 16. MORNING ON THE THAMES.*Walter Williams.***No. 17. MIDDAY ON THE THAMES.***Walter Williams.*

This artist's works sell at high prices. His pictures are usually of small size, and are most esteemed when they are so.

FRAMES, \$5 00, each.

No. 18. HARVEST SCENE.*J. F. Passmore.*

FRAME, \$6 00.

No. 19. LANDSCAPE AND CHATEAU—EVENING.*Bidauld, 1835.*

A celebrated artist of the French school, whose works are in high estimation by both French and English connoisseurs.

FRAME, \$18 00.

No. 20. MORNING ON THE MARNE.*Jules Noel.*

FRAME, \$14 00.

No. 21. EVENING ON THE SEINE.*Jules Noel.*

One of the best known and eminent artists of France. Pictures of this size are valued at the exhibitions of Paris at 2000 francs.

FRAME, \$14 00.

No. 22. THE BILLET DOUX.*L. S. Lasalle.*

The quality of the picture, is sufficient notice of the ability of this eminent and popular painter of conversational subjects.

FRAME, \$10 00.

No. 23. LANDSCAPE. Forest Scene.*Hobbima.*

This picture has many of the finest characteristics of the master. It was purchased from the collection of Lord Northwick.

FRAME, \$15 00.

No. 24. THE STORY OF "LE GRAND ARMEE."*Ed. Frere, 1859*

It need hardly be said that Frere has a world-wide reputation. His pictures of a few years since, are better and more esteemed than those now painted, being much more carefully finished. The present is an exceedingly fine specimen. The Artist's price for this picture was 2000 francs.

No. 25. THE SURREY HILLS—SUNRISE.*Charles Leslie.*

This artist is much esteemed as a landscape painter of the best English school; his pictures are promptly sold when in the English exhibitions.

FRAME, \$20 00.

No. 26. DOGS AND GAME.*A. Mearns.*

Many of this artist's pictures have been purchased by gentlemen in this country. He is also popular in England.

FRAME, \$5 00.

No. 27. CHALES BAY, Isle of Wight.*A. H. Vickers.*

This artist always paints from nature, and his sketches are invariably taken on the spot.

FRAME, \$5 50.

No. 28. THE MOTHER AND CHILD.*Carlo Marratti.*

FRAME, \$20 00.

No. 29. AN ENGLISH FARM YARD.*H. Birtles.*

Ruskin has written an article on this artist and his works, in the London Athenæum, and ranks him very high as an artist. His subjects are very carefully finished, and true to nature.

FRAME, \$6 50.

No. 30. ON THE RIVER LEA—SUMMER.*Edwin Boddington.*

One of the best of a very talented family of artists, all of whose works are sold for high prices.

FRAME, \$25 00

No. 31. SUNSET ON THE MEDWAY, Sherness.*B. Williamson.*

FRAME, \$16 00.

No. 32. LANDSCAPE—CATTLE AND FIGURES.*C. Troyon.*

It is needless to speak of this able and great French artist. American artists think it not beneath their reputation to copy his compositions and cattle-pieces. He is, without doubt, the best cattle painter of the French school; and no one at all acquainted with his works will question for a moment the originality of the pictures of his, in the present catalogue. The price of this picture when purchased was 5000 francs.

FRAME, \$25 00.

No. 33. SEA VIEW. "Off Dort."*Louis Verboekhoven.*

No. 34. COMPANION. Marine, Shipping, etc.*Louis Verboekhoven.*

Two little pictures, by a very eminent marine painter, whose works deservedly stand high in the estimation of amateurs.

FRAMES, \$5 50 each.

No. 35. "HOLDING THE MIRROR UP TO NATURE."*William Emsley.*

A painter of interiors and English domestic scenes, and of great ability. The present specimen exhibits the best characteristics of the artist.

FRAME, \$7 00.

No. 36. VIEW NEAR CARLISLE, England.*A. H. Vickers.*

FRAME, \$7 00.

No. 37. "PLENTY." Fruit, Flowers, etc.*Charles Stuart, 1859-60.*

This picture was exhibited at the British Institution, a year since, and was purchased at £120. The artist occupied a considerable portion of two years in painting it, and it was esteemed as one of the finest fruit pieces ever exhibited at the above Institution.

FRAME, \$25 00.

No. 38. THE HIGHLAND KEEPER'S LODGE.*Maxime.*

FRAME, \$10 00.

No. 39. LANDSCAPE AND CATTLE. "Evening on the Meadows."*Wainright.*

The most esteemed and popular of all Cooper's pupils.

FRAME, \$25 00.

No. 40. "A STRONG PULL."*C. Troyon.***No. 41. "AN EASY DRAUGHT." Companion.***C. Troyon.*

These are two very fine studies of the best works of this great artist. Nothing finer is to be found in art. The horses are perfectly characteristic of the small, stout Norman breed, so well known to travellers in that part of France. These two pictures were classed so high by a former owner that he refused 5000 francs for them. They were, however, sold at his death for 2500 francs.

FRAMES, \$5 00, each.

No. 42. SCOTCH TERRIERS.*A. Mearns.*

FRAME, \$5 00.

No. 43. GARDEN SCENE. Versailles.*E. Gabé.*

An artist of the style and with all the ability of Watteau.

FRAME, \$12 00.

- No. 44. **ENGLISH LANDSCAPE SCENERY.** View near
Chester, England.

FRAME, \$7 00.

A. H. Vickers.

- No. 45. **COMPANION.** View near Chester, England.

A. H. Vickers.

Two of the very finest and most delicately finished of this artist's works.

FRAMES, \$7 00, each.

- No. 46. **A CALM.**

William Vandervelde.

From the collection of Nord Northwick.

— WITH FRAME.

- No. 47. **HAY FIELD, ROADSIDE COTTAGE, Etc.** View near
Woking, Surrey, Eng.

Walter Williams.

FRAME, \$22 50.

- No. 48. **LANDSCAPE AND CATTLE.** "Crossing the Ford."

Van Gool.

An old picture beautifully painted, and in the finest possible condition.

FRAME, \$10 00.

- No. 49. **AMPHITRITE.**

Romanelli.

FRAME, \$25 00.

- No. 50. **COAST SCENE.** France, near Rochelle.

Isabey, Jeune.

FRAME, 8 00.

- No. 51. **COMPANION.** Near St. Malo.

Isabey, Jeune.

FRAME, \$8 00.

- No. 52. **"ON THE THAMES,"** Near Moulsoford.

Geo. A. Williams.

A very esteemed artist, many of whose best works have been purchased by American amateurs.

FRAME, \$22 50.

- No. 53. **LANDSCAPE AND CATTLE.**

Adam Pynaker.

FRAME, \$12 50.

- No. 54. **FEMALE AND CHILDREN.**

David Teniers.

One of the well known pasticcio pictures of Teniers, in the manner of Albano.

WITH FRAME.

No. 55. LOUIS XV. AND MADAME DU BARRY.*Boissard.*

FRAME, \$5 00.

No. 56. MAN - OF - WAR ENTERING PORTSMOUTH HARBOR.*W. A. Knell.*

FRAME, \$5 50.

No. 57. "THE WINDY DAY."*George Cole.*

This artist is one of the finest living landscape painters; his pictures command very high prices.

FRAME, \$6 00.

No. 58. LANDSCAPE AND CATTLE—EVENING.*W. J. Shryer.*

A very able and talented artist, son of the well-known William Shayer; his works often sell as the productions of his father.

FRAME, \$10 00.

No. 59. THE WOUNDED PHEASANT.*A. Mearns.*

FRAME, \$8 00.

No. 60. OLD ENGLISH HOMESTEAD, Essex, England.*James E. Meadows.*

One of the best pictures of this most accomplished artist of the English school of landscape painting.

FRAME, \$25 00.

No. 61. "READING CORNEILLE." Versailles.*L. S. Lasalle.*

Equal to the best works of Watteau.

FRAME, \$12 00.

No. 62. MARE AND FOAL.*J. F. Herring, Senr.*

Portrait of blood brood mare and her foal.

FRAME, \$5 00.

No. 63. WRECK ON THE ENGLISH COAST.*W. A. Knell, Senr.*

FRAME, \$6 00.

No. 64. "SUNNY LIGHT AND FOREST SHADE."*H. King.*

FRAME, \$5 00.

No. 65. FRENCH BARN YARD SCENE.

L. Coignard.

A well-known artist, and of the greatest ability. His works of this size often sell in Paris at 1000 francs. Several of his pictures are now in the Luxembourg.

No. 66. CALM. Boats on the River Dort, Holland.

C. Van Couke, 1860.

FRAME, \$5 50.

No. 67. RETURNING FROM MARKET—SUNSET. View on Mitchem Common, near London.

George Shalders, 1855.

A noble work of this eminent and well-known artist. His works of the smallest size, sell at, from £10 to £50. This was purchased at £75.

FRAME, \$18 00.

No. 68. "A CAREFUL WATCH."

A. Mearns.

FRAME, \$7 50.

No. 69. "THE OLD MILL"—EVENING.

Hoguet, 1859.

FRAME, \$8 00.

No. 70. "GOING TO THE HUNT."

C. Klein D'Arberg.

Portraits of English half blood hunters, in France.

FRAME, \$8 00.

No. 71. THE SOLDIER'S WIDOW.

C. Renaud.

FRAME, \$5 50.

No. 72. LAKE BUTTERMERE, Cumberland, England.

A. H. Vickers.

No. 73. COMPANION. View in Warwickshire, England.

A. H. Vickers.

FRAMES, \$7 00 EACH.

No. 74. "OFF TO THE MEET."

J. F. Herring, Jr.

FRAME, \$6 50.

No. 75. "ON THE THAMES," near Wargrave, England.

Geo. A. Williams.

FRAME, \$22 50.

No. 76. GIRL AT THE WELL.

Eugene Rivaud.

A picture purchased at 300 francs.

FRAME, \$6 50.

No. 77. LANDSCAPE AND FIGURES. View in Sussex, Eng.*B. Linnell.*

FRAME, \$16 00.

No. 78. VIEW IN KENT, England.*B. Linnell.*

Purchased at the English Exhibition, at fifty guineas, each.

FRAME, \$16 00.

No. 79. ISLE OF SKY TERRIERS.*A. Mearns.*

FRAME, \$5 00.

No. 80. LANDSCAPE AND CATTLE.*Robbé, 1857.*

An artist of great and deserved reputation. His works are eagerly sought for.

FRAME, \$12 00.

No. 81. LANDSCAPE AND CATTLE.*Carpentier, Brussels.*

FRAME, \$4 00.

No. 82. VIEW ON HINDHEAD COMMON, SURREY. Looking towards Hazlemere and Petersfield, Hampshire, England.*George Cole.*

This picture was exhibited at the Portland Gallery in 1860, and although of small size, is, beyond question, one of the finest landscapes by this very eminent artist, ever brought to this country.

FRAME, \$8 00.

No. 83. MARINE VIEW.*H. Koekoek.*

FRAME, \$6 00.

No. 84. THE SURPRISE.*J. W. Casilear, N. Y.*

The artist is well known as one of the best and most popular of New York.

FRAME, \$5 00.

No. 85. VIEW ON THE THAMES, near Gravesend, England.*E. Hayes, A. R. H. A.*

This artist is a member of the Royal Hibernian Academy of Arts, and one of the finest marine painters of Great Britain.

FRAME, \$7 00.

No. 86. "SEE-SAW."

A fine copy from the original, by WM. COLLINS.

By Wm. Collins.

FRAME, \$10 00.

No. 87. LANDSCAPE AND CATTLE. Showery Weather.*C. Troyon.*

FRAME, \$18 50.

No. 88. COMPANION.*C. Troyon.*

It is rarely that five pictures of this great artist are to be found in any single collection at public sale. The five in this sale are of his best works, all carefully finished, and fine compositions,

FRAME, \$18 50.

No. 89. VENUS AND CUPID.*Tasserte.*

A very able artist and successful colorist of the French School.

FRAME, \$10 00.

No. 90. "READING PETRARCH."*A. Lefevre.*

M. Toquet endeavored to purchase from this artist a companion picture to this one, at 700 francs, but the offer was refused.

FRAME, \$10 00.

No. 91. FEEDING FOWLS.*E. Gabé.*

FRAME, \$6 00.

No. 92. LANDSCAPE, CATTLE AND FIGURES—EVENING.*George Shalders.*

A very beautifully finished and finely composed picture.

WITH FRAME.

No. 93. "THE PASSING SHOWER."*Walter Williams.*

FRAME, \$22 50.

No. 94. "THE SPORTSMAN'S RETURN."*B. Martin.*

A French artist of great and deserved reputation.

FRAME, \$10 00.

No. 95. "OFF SCARBOROUGH." Marine.*W. A. Knell, 1860.*

FRAME, \$25 00.

No. 96. THE MUSIC LESSON.*H. Clay.*

FRAME, \$6 00.

No. 97. "AMONG THE DUCKS."

George Armfield.

The price for a picture of this size by Armfield is usually eighty guineas,

FRAME, \$22 50.

No. 98. "THE WATERING PLACE." Horses and Figures.

Phillip Wouvermans.

FRAME, \$12 00.

No. 99. "THE GLEANERS."

William Perry.

FRAME, \$12 00.

No. 100. LANDSCAPE AND RIVER SCENE—MORNING.

Walter Williams.

No. 101. COMPANION—EVENING.

Walter Williams.

FRAMES, \$5 00 each.

No. 102. VIEW IN SWITZERLAND.

E. Duprez.

FRAME, \$8 00.

No. 103. ENGLISH LANDSCAPE SCENERY.

H. Watts.

FRAME, \$12 00.

No. 104. DEATH OF THE STAG.

Copy from W. W. Morris.

FRAME, \$10 00.

No. 105. "THE SURPRISE."

George Armfield.

FRAME, \$7 00.

No. 106. INTERIOR OF AN HIGHLAND COTTAGE.

William Perry.

A Popular Artist, of London, and a painter of Scottish rustic life.

FRAME, \$9 00.

No. 107. LANDSCAPE AND FIGURES. Boy taking a bird's nest.

John and Andrew Both.

FRAME, \$10 00.

No. 108. LANDSCAPE—SHEEP AND GOATS.*Emile Cartier.*

A very successful painter of subjects such as now represented.

FRAME, \$9 00.

No. 109. LANDSCAPE. Flemish Cart Horse, etc.*Van Severdonk, 1860.***No. 110. COMPANION. Sheep, Fowls, etc.***Van Severdonk, 1860.*

Very highly finished and fine specimens, of this able artist.

FRAMES, \$5 00 each.

No. 111. "ON THE SEA SHORE." Country Waggon, Girl and Child.*William Shayer, 1832.*

One of the early and most beautiful pictures of this popular artist. His earlier works are comparatively scarce.

FRAME, \$12 00.

No. 112. "BRINGING IN A DESERTER."*Charles Hunt.*

This picture is of the Pre-Raphaelite School, and is by one of the most eminent artists in England; its sale value is £40.

FRAME, \$8 00.

No. 113. AN INTERIOR—SHEEP AND FOWLS.*Eugene Verboekhoven, 1858.*

This picture, as well as the four immediately preceding, has been received from England within the last ten days, and in a letter received at the same time, it is spoken of as "the very best specimen of the artist it has ever been the good fortune of the agent to meet with." The proprietor is not disposed to part with it at present for a less sum than one thousand dollars. The picture will therefore be offered at the reserved price of \$800.00.

N. B. The frames will be charged to the purchasers of the pictures at the prices named, in addition to the price bid for the painting. They are all made by Williams & Everett, and are sold at their lowest prices, many of them at less than cost.

PRESERVE THIS CATALOGUE FOR USE AT SALE.

BOSTON ARTISTS' SALE.

CATALOGUE

OF

ORIGINAL PAINTINGS,

BY

BOSTON ARTISTS,

TO BE SOLD BY AUCTION

AT THE ROOMS OF

MESSRS. WILLIAMS & EVERETT,

No. 234 WASHINGTON ST.

ON FRIDAY, MAY 23d, 1862,

SALE TO COMMENCE AT 11 O'CLOCK.

LEONARD & Co., Auctioneers.

BOSTON: C

PRESS OF ALFRED MUDGE & SON, 34 SCHOOL STREET.

1862.

London List 185

CATALOGUE.

N. B. The Paintings are sold without the Frames, which may be taken or not, at the option of the purchaser. If taken they will be charged at the Manufacturers' lowest prices.

1	AUTUMN. Lake Scenery.	<i>E. G. Champney.</i>
2	AFTERNOON.	<i>Way.</i>
3	HORSES CROSSING THROUGH A SNOWDRIFT.	<i>Barnjum.</i>
4	OLD FARMHOUSE. Shelburne.	<i>Higgins.</i>
5	THE MILL STREAM.	<i>F. D. Williams.</i>
6	SPRING. Study from Nature.	<i>De Blois.</i>
7	BRANT LAKE, N. Y.	<i>Griggs.</i>
8	REPOSE.	<i>Geo. Curtis.</i>
9	LANDSCAPE. The Old Fence.	<i>Shepleigh.</i>
10	THE FORD.	<i>E. G. Champney.</i>
11	LANDSCAPE. View of Spy Pond.	<i>Brammer.</i>
12	CHRISTMAS EVE.	<i>Johnston.</i>
13	VEGETABLES.	<i>Shepleigh.</i>
14	HAYING TIME. North Conway.	<i>Higgins.</i>
15	ON WILLEY BROOK. North Conway.	<i>Griggs.</i>
16	NIGHT AFTER THE BATTLE.	<i>Boyle.</i>
17	THE OLD MILL.	<i>Scott.</i>
18	SUNSET FROM SHELburne MEADOWS.	<i>Hodgdon.</i>
19	HARVESTING.	<i>Way.</i>
20	LANDSCAPE AND CATTLE.	<i>Cass.</i>
21	GAME PIECE.	<i>De Blois.</i>

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| 22 | LAKE SCENERY. | <i>E. G. Champney.</i> |
| 23 | WINTER SCENE. View in N. Hampshire. | <i>De Blois.</i> |
| 24 | GLIMPSE OF THE MYSTIC RIVER—Somerville. | <i>Higgins.</i> |
| 25 | CONWAY MEADOWS. | <i>Griggs.</i> |
| 26 | WINTER SCENE. | <i>Morviller.</i> |
| 27 | CONWAY VALLEY, from Rattlesnake Ledge. | <i>B. Champney.</i> |
| 28 | LOBSTERS AND FLOUNDERS. | <i>De Blois.</i> |
| 29 | DEAD GAME. | <i>Griggs.</i> |
| 30 | EARLY SUMMER. Landscape. | <i>Higgins.</i> |
| 31 | SWISS SCENERY. | <i>Bilsing.</i> |
| 32 | MOUNT MONADNOCK. | <i>F. D. Williams.</i> |
| 33 | LANDSCAPE. | <i>Scott.</i> |
| 34 | VALLEY OF THE PEMIGEWASSET. | <i>Way.</i> |
| 35 | SMELTS. | <i>De Blois.</i> |
| 36 | LOW TIDE. | <i>Bradford.</i> |
| 37 | CANVASS BACK DUCK, AND FRUIT. | <i>Griggs.</i> |
| 38 | ON THE ANDROSCOGGIN, Bethel, Me. | <i>Higgins.</i> |
| 39 | WHITE MOUNTAIN SCENERY. | <i>F. S. Frost.</i> |
| 40 | THE MILL POND. N. Conway. | <i>B. Champney.</i> |
| 41 | VALLEY OF THE SUNDAY RIVER. Bethel, Me. | <i>Griggs.</i> |
| 42 | LANDSCAPE AND CATTLE. | <i>Gerry.</i> |
| 43 | SUNSET. | <i>E. G. Champney.</i> |
| 44 | FAWN'S LEAP, Catskill Clove. | <i>Bricher.</i> |
| 45 | VIEW—LAKE UMBAGOG. | <i>Stratton.</i> |
| 46 | NEW YORK HAROR. | <i>Cass.</i> |
| 47 | VIEW IN MALDEN. | <i>Hodgdon.</i> |
| 48 | WINTER SCENE. | <i>E. G. Champney.</i> |
| 49 | ALEWIVES AND WHITE PERCH. | <i>De Blois.</i> |
| 50 | BAKER RIVER SCENERY. | <i>Hodgdon.</i> |
| 51 | WHITE MOUNTAIN. Sunset. | <i>B. Champney.</i> |

52	VIEW FROM STRATFORD BRIDGE, Salisbury, Eng.	<i>Morviller.</i>
53	VIEW OF CHELSEA HOSPITAL.	<i>Morviller.</i>
54	COMPOSITION.	<i>B. Champney.</i>
55	DEAD GAME.	<i>Griggs.</i>
56	SOURCE OF THE CONNECTICUT.	<i>Chapin.</i>
57	VIEW ON THE ADIRONDAC.	<i>F. Rondell.</i>
58	LAKE SCENERY.	<i>E. G. Champney.</i>
59	GLIMPSE OF THE VALLEY OF THE SACO.	<i>B. Champney.</i>
60	SHELBURNE. New Hampshire.	<i>H. Hitchings.</i>
61	INTERIOR OF A COUNTRY BARN.	<i>Griggs.</i>
62	COMPOSITION.	<i>E. G. Champney.</i>
63	MOUNT WASHINGTON FROM THE SACO.	<i>Way.</i>
64	ROAD THROUGH THE WOODS.	<i>Higgins.</i>
65	LANDSCAPE AND DUCKS.	<i>De Blois.</i>
66	LANDSCAPE AND FIGURES.	<i>Fletcher.</i>
67	THE LAST SURVIVOR.	<i>Curtis.</i>
68	STRAWBERRIES AND GRAPES.	<i>H. C. Pratt.</i>
69	THE RIVER SIDE.	<i>B. Champney.</i>
70	BOAT HOUSE BEACH. Nahant.	<i>Griggs.</i>
71	VIEW AT NAHANT.	<i>Higgins.</i>
72	SEPTEMBER FORENOON.	<i>F. D. Williams.</i>
73	EARLY AUTUMN.	<i>G. M. Cass.</i>
74	ASCUTNEY MOUNTAIN. Windsor, Vt.	<i>Higgins.</i>
75	GREEN MOUNTAIN VALLEY. Rutland, Vt.	<i>Griggs.</i>
76	CHOCORUA FROM THE SACO.	<i>E. G. Champney.</i>
77	COMPOSITION.	<i>Way.</i>
78	QUAILS.	<i>Shepleigh.</i>
79	CONWAY MEADOWS.	<i>Bricher.</i>
80	LAKE GEORGE.	<i>Griggs.</i>
81	SCENE ON THE ADIRONDACK.	<i>Lotichius.</i>

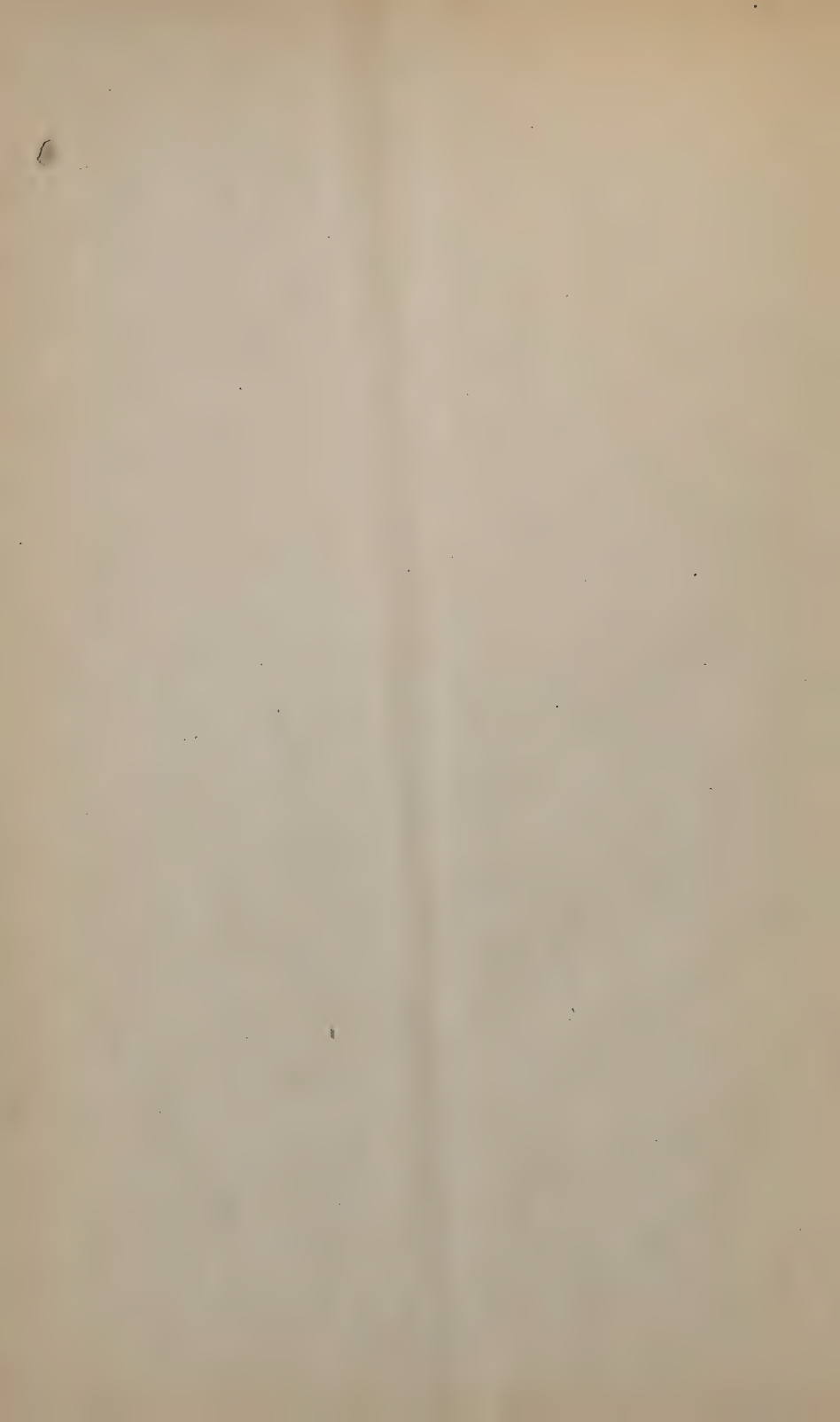
82	RAPIDS. Sketch in Wolfboro'.	<i>Chapin.</i>
83	VIEW ON THE MEADOWS. N. Conway.	<i>Higgins.</i>
84	LANDSCAPE.	<i>Greenough.</i>
85	STUDY OF BIRDS.	<i>De Blois.</i>
86	SUNSET.	<i>Johnston.</i>
87	AUTUMN SCENERY.	<i>Morviller.</i>
88	MOUNT WASHINGTON. Conway Village.	<i>Hodgdon.</i>
89	OLD MILL. Goodrich Falls.	"
90	SCENE FROM "GREAT EXPECTATIONS."	<i>Johnston.</i>
91	FLOWERS FROM NATURE.	<i>Brammer.</i>
92	ON MOOSE RIVER, Me.	<i>Morviller.</i>
93	ON THE ANDROSCOGGIN. Shelburne, N. H.	<i>Higgins.</i>
94	GLIMPSE OF THE VALLEY OF THE SACO.	<i>B. Champney.</i>
95	WHITE MOUNTAINS, from Shelburne, N. H.	<i>Higgins.</i>
96	MOTE MOUNTAIN AND THE LEDGES.	<i>Griggs.</i>
97	MEADOW LARKS.	<i>De Blois.</i>
98	SCENE IN EDGEWORTH.	<i>Brammer.</i>
99	MORNING.	<i>H. C. Pratt.</i>
100	IN THE WEATHERSFIELD COVE.	<i>Chapin.</i>
101	VIEW IN MALDEN. Study from Nature.	<i>De Blois.</i>
102	SUNSET.	<i>Chapin.</i>
103	LANDSCAPE—SUNSET.	<i>Hodgdon.</i>
104	ENTRANCE TO HIGHLANDS, Hudson River.	<i>Edger.</i>
105	LANDSCAPE.	<i>W. A. Gay.</i>
106	ST. ANTHONY FALLS, Minnesota.	<i>Edger.</i>
107	GEYERSTON CASTLE, Switzerland.	<i>Engbehardt.</i>
108	ON THE HUDSON RIVER.	<i>C. Bilsing.</i>
109	CHILD'S SPORTS.	<i>Schultz.</i>
110	ON RIVER THULN, France.	<i>Ryerley.</i>
111	MOUNTAIN SCENERY, Switzerland.	<i>Berger.</i>

May 6 -

CATALOGUE.

P A I N T I N G S.

Leonard & Co., ... Auctioneers.



CATALOGUE

3

OF

ANCIENT & MODERN PAINTINGS,

INCLUDING

The Fine Painting by Paul Veronese, and the Dead Christ,
by Correggio,

With many others of undoubted Originality and Value.

TO BE SOLD BY AUCTION

On WEDNESDAY, MAY 6th, 1874,

AT ROOMS NO. 6 AND 7,

No. 22 SCHOOL STREET, BOSTON.

Sale to commence at 11 o'clock, A. M.

LEONARD & CO....AUCTIONEERS.



BOSTON:

W. F. BROWN & Co., PRINTERS.

1874.

The Collection now exhibited, and comprised in the present Catalogue is a very valuable one, containing several important and authentic original works of art, a few of them being properly certified by former owners, or other competent parties, and also naming the sources from which they were procured.

The most important is the large painting by Paul Veronese, "The Miracle at the Marriage at Cana." Another of interest is a fine easel work by Correggio, "The Dead Christ." Holy Family, by Titian, Two pictures by Paul Brill, Landscape by John and Andrew Both, Two pictures by Berghem, others of undoubted originality, making the whole Collection one of great interest. A few fine modern pictures are also in the Catalogue, which, as well as some of the old pictures, have been purchased at well known, and important sales in Europe.

Y
From 8073.30

255.820

Dec. 27. 1878.

No. 1.

(CERTIFICATE.)

VENICE, Oct. 14, 1871.

GALLERIE GENOVESI.

RIVA DEI SCHIAVONI, VENEZIA.

The pictures representing the Virgin Maria and Christ on her knees, height M. O. 48, length M.O. 48, in wood, I declare to the warrancy that the above pictures, marked No. 327, of my gallery, is an original painting of Correggio, formerly belonging to the noble family Corner, and was passed to the Count Albrizzi in liquidation of interests of family, (from whom I bought it in 1870) from the Count Alexander Albrizzi of Venice, and also is testified by the certificate of the Royal Academy of Belli Arti of Venice, on the 20th of March, 1871, and legalized by the Secretary of the above Academy on the 29th March 1871.

The second picture, marked No. 324, representing the Holy Family and S. Francesco, of Titiano, belonged once to the noble family Albrizzi, and was bought from the Count Albrizzi, of Venice, in December, 1870. The above picture is warranted to be one of the best works of the first school of Titian, and also has the Certificate of the Royal Academy at Venice, that it may be the original work of Francesco Vecellio Titiano, which is the superior school to his brother.

Measure, height M. O. 40, length, M. O. 54 in wood.

Signed, GENOVESI ADOLFO.

See Nos. 36, 39.



No. 2.

(CERTIFICATE.)

VENICE, Oct. 14, 1871.

I, Adolfo Genovesi, do hereby certify, the picture of the Marriage Supper at Cana of Galilee, is Original, painted by Paul Veronese, and is the same described in the Certificate of the Royal Academy in Venice, No. 113, on 31st August, 1870, and classified by the Secretary of said Academy, 3d of September, 1870. The painting herein mentioned was in the Gallery of Pope Gregory XVI of the family Capelari, who left it in his will to his nephew, who sold it to M. Cirili, who afterwards sold it to M. Diena, of Venice, from whom I, Adolfo Genovesi, purchased it during the War of 1866.

The above cerificate I give this day in full guarantee.

Signed, GENOVESI ADOLFO.

Witnessed by LUIGI BOFECCL.

See No. 53.

No. 3.

(CERTIFICATE.)

No. 324.

VENÉZIA, 20 Marzo, 1871.

Il quadro, alto M. O. 40, largo M. O. 54, in tavola, rappresentante la Sacra Famiglia e S. Francesco, apparteneva una volta alla Nobile famiglia Albrizzi, e faceva parte della cospicua pinacoteca sotto il nome di Tiziano Vecellio.

Noi sottoscritti, bene esaminato detto dipinto, troviamo esservi in quello i modi Tizianeschi, ma non però di giudicarlo di quell' autore, bensì del fratello di lui, Francesco Vecellio, corrispondendo più la maniera del dipingere e del comporre a questo secondo piuttosto ché al primo; e dietro tale giudizio apponiamo al presente certificato la nostra firma.

ZAMBLER ANTONIO,

Ristauratore Accadémico.

AZZOLA VINCENZA,

Ristauratore Accadémico.

VENÉZIA, 19 Marzo, 1871.

Visto pelle firme delli Signori Antonio Zambler e Vincenza Azzola, restauratori patentati di quadri antichi.

Il Segretario,

G. B. CECCHINI.

*Stampa della {
R. Accademia. }*

Translation to No. 3 Certificate.

No. 324.

VENICE, March 28, 1871.

The picture, (Alto M. O. 40, largo M. O. 54, in tavola), representing the Holy Family and St. Francis, belonged at one time to the Noble Family Albrizzi, and formed part of that remarkable Gallery, under the name of Titiano Vicellio.

We, the undersigned, having examined the said painting, find it of the Titian style, but nevertheless we do not consider it to be the work of that artist, but really of his brother, Francesco Vecellio, the manner of painting and composition corresponding more to the style of the latter, than that of the former. In faith of which we place to the present certificate our signature.

ANTONIO ZAMBLER,

VINCENZA AZZOLA,

Restorers to the Academy Royal.

VENICE, March 19, (29?) 1871.

Witnessed the signatures of Antonio Zambler and Vincenza Azzola, Restorers of Ancient Pictures to the Royal Academy.

G. B. CHICCHINI,

Secretary to the Royal Academy.

*Seal of the {
Academy. }*

See No. 39.

No. 4.

(CERTIFICATE.)

No. 327.

VENÉZIA et 20 Marzo, 1871.

Certifichiamo, noi sottoscritti, che il quadrétto in tavola, alto M. O. 48, largo O. 48, rappresentante Maria Addolorata col figlio morto sulle di lei ginocchia é opera del Correggio.

Questo quadro apparteneva ultimamente alla Galleria di casa Albrizzi, e che per asserzione del superstite Conte Cav. Alessandro Albrizzi viene attestato che il di lui padre lo ricevette in liquidazione dalla Veneta patrizia famiglia Corner.

In fede di tutto ciò si sottoscriviamo,

ZAMBLER ANTONIO,

Restauratore Accadémico.

AZZOLA VINCENZO,

Restauratore Accadémico.

VENÉZIA, 29 Marzo, 1871.

Visto pelle firme delli SSvi Antonio Zambler e Vincenzo Azzola, restauratori patentati di quadri antichi.

Il Segretário,

G. B. CICCHINI.

*Stampa della }
R. Accadémia. }*

Translation to No. 4 Certificate.

No. 327.

VENICE, March 20, 1871.

We, the undersigned, certify that the small picture (in tavola, M. O. 48, largo M. O. 48), representing Maria Addolorata, with the Dead Christ on her knees, is the work of Correggio. This picture belonged to the Gallery of the Albrizzi Family, and according to the declaration of the surviving Count, Cav. Alessandro Albrizzi, it is asserted that his father received it in liquidation from the Noble Venetian Family Corner.

In faith of which we subscribe,

ANTONIO ZAMBLER,

VINCENZO AZZOLA,

Restorers of Ancient Paintings, Royal Academy.

VENICE, March 29, 1871.

Witness the signature of Antonio Zambler and Vincenzo Azzola, Authorized Restorers of ancient Paintings to the Royal Academy.

G. B. CICCHINI,

Secretary of the Royal Academy.

*Seal of the }
Academy. }* See No. 36.

No. 5.

(CERTIFICATE.)

BOLOGNA, li 3 Aprile, 1872.

Dichiaro io sottoscritto, che anni sono fu acquistato da Francesco Biancoli un quadro rappresentante lo deposizione della croce, con nove figure, del pittore Parmigiano (Mazzola,) e questo era nella Galleria Zambeccari di Bologna.

EDUARDO FERRARI,

Custode della Galleria Zambeccari in Bologna.

Translation to No. 5 Certificate.

BOLOGNA, April 3d, 1872.

I, the undersigned, certify that there was acquired from Francesco Biancoli the picture representing the Descent from the Cross, with nine figures, by Parmegiano (Mazzola,) and this was in the Gallery Zambeccari of Bologna.

EDUARDO FERRARI,

Custodian of the Gallery Zambeccari of Bologna.





CATALOGUE.



1. A Pastoral.

C. Poelemborg.

Very finely finished.

2. Cattle Piece.

S. L. Gerry, Boston.

3. Albanian Flower Girl.

4. Companion.

Redel, Rome.

Both of these pictures have brought fame to the artist, who is one of the best known and esteemed of the painters resident in Rome. They were painted to request by Redel, with the permission of the owner of the original studies.

5. Forest and Hunting Scene.

Dulac.

This painting received a prize in the last Paris Exposition. The tree forms, and perspective are both fine.

6. Market by Moonlight.

Van Schendel.

The light thrown into this picture is particularly fine, and has received high commendation from connoisseurs.

7. The Wreck on the Goodwin Sands, off Kent, England.

Broom.

One of the best known, and most admired of the Marine Painters of England.

A dismasted brig (Union down), on the terrible Goodwin Sands, with the Ramsgate Life-Boat off to the rescue. A ship proceeding up Channel has its rigging crowded with sailors, anxious to know the fate of the crew, whose lives they are bent on saving.

This is a splendid example of the artist's peculiar power of depicting the sea in a storm. The dark angry waves bursting with spray, (and of that well-known sand-coloured tint betokening shoal water,) and casting themselves up in large masses of angry white foam, getting fresh fury and strength to be spent upon the deck, and against the sides of the doomed ship. The shipwrecked men cling to the broken masts and spars, and wave signals to encourage the men in the life-boats on their work of duty and humanity.

8. Loch Katrine by Moonlight.

9. Waterfall in South Wales.

Charles Leslie.

It is unnecessary to direct attention to these paintings, further than to say, that they are good specimens of Leslie, and recently from his Studio.

10. A Grecian Beauty.

Jules Marse.

A rising French artist.

11. A Water Fall.

J. B. Smith.

This artist's paintings are much sought after in England, and this is one of his happiest efforts. The scene is probably on one of the salmon rivers of Scotland. The rushing, turbid waters break over the rocks and boulders after a Highland "spate," and winding down through the shadows are lost in the rocks of the foreground.

12. Hide and Seek.

Von Seben.

Children playing. Very fine.

13. Moonlight by the Sea.

14. Sunset. (Companion.)

A. Gilbert, London.

Two beautiful specimens. A painting by this artist exhibited in the Gallery of Modern Painters at the Crystal Palace at Sydenham, was sold last year at the large price of seven hundred and fifty guineas. His Majesty, the Shah of Persia, on his visit to that institution in June last, was so struck with the peculiarity of this Artist's works, that he gave a special commission for two pictures for the Palace at Teheran.

15. A Study—Female Figure on a Rock.

Falero.

This rising young Spanish artist, although but twenty-four years of age, has already secured to himself an enviable reputation among the collections of Modern Paintings in Europe. The exquisite play of light in this picture, and the great knowledge displayed by the painter on the anatomy of the human figure, are especially deserving of attention, and are sufficient to indicate a future career of no small brilliancy.

16. The Grand Canal—Venice.

Vivian.

A picture of great beauty, painted by the artist for last year's exhibition of the Royal Academy at Burlington House. It was unfortunately not finished in season, and was secured by its present owner during a recent stay in England. A picture by the same artist, exhibited in the Academy last year, was sold at a large price to Sir John Scott Lilly.

17. Winter Scene.

Ch. Leickert.

This is a very popular and able artist, well known in this country.

18. After the Masquerade.

F. Lix.

This picture contains over twenty figures, every one of which is of rare merit, indeed portraits, of themselves. The subject the artist has selected, is one of those scenes not uncommon in France. A half dozen Masqueraders are returning home in the early morning from over-night's enjoyment. The figure in the foreground is an admirably drawn and carefully executed portrait of an unfortunate quondam "Man of Troy," whose gilded helmet, lying on the ground, forms an excellent receptacle for a young urchin's odd shots with an oyster shell, and whose story is only too plainly told in the few words on the walls of the Cabaret over his head, "VIN. EAU-DE-VIE. LIQUEURS." A couple of noisy revellers in the background, careless of their boon and valiant companion of the previous night, leave him to the merciless hootings and tricks of a few boys, while they dance around a second poor masquerader, escorted home by an extravagantly dressed female and Turk, in costume of gorgeous colours. The principal group of lads, jibing and hooting at the conquered Trojan, is an admirable study, sufficient of itself to stamp the artist's present fame as one of the leaders of the school of modern French painting.

19. A Painting on Porcelain.

Copy from Bouvier.

This is altogether unique, from the marvellous beauty of its oval-shaped frame, which represents a wreath of holly, carved from a solid piece of wood, by the famous Chopard of Berne.

20. The Baker.

Schneider, Paris.

It is not often that such excellence of effect has been produced by an Artist in dealing with that most formidable of all elements to handle — fire. The glow thrown by the artist upon the body of the naked man who is feeding the furnace is wonderfully artistic.

21. Loch Drunkie.

Charles Leslie.

One of the most perfect specimens of this Artist's work. It is an early example from Leslie's Studio, and for this reason is far more valuable than his late productions, which are without the same marvellous nicety of finish. The care with which the purple bloom of the heather is picked out, the exquisite beauty of the grassy slopes to the water, and the light and shade thrown upon the mountain, are brilliant illustrations of Leslie's power of depicting his native scenery.

22. La Somnabula.

Catalani.

The last known work of this popular artist. The painting is unfinished, owing to the wretched death of the painter, who committed suicide by throwing himself from his studio window. Purchased at a sale in Rome.

23. Shepherd and Goats.

Rosa da Tivoli.

This particular painting is treated with the artist's usual masterly style; the grouping being done with judgment and taste, the lights and shadows distributed with great care, and the skies and background, and scenery generally, displaying much excellence.

24. Louis XI and the Cottager.

G. Housez.

An excellent historical picture. The grim look of Louis's headsman in the background, the timid, wavering step of the father, the cool, self-confident manner of the house-wife, and the simple modesty of the maiden are all faithfully told by the painter. The monarch comes in unawares upon the simple-minded cottagers, who spread the best of their fare before him.

25. Diana surprised at the Bath.

Poelemborg.

26. Head of an Old Woman.

27. Companion.

Decker.

The Dutch School. Grotesque portraiture of Old Women, admirably painted, and truly typical of Old Age.

28. The Doctor's Spouse.

Adrian Brauwer.

A characteristic example of this famous, but unfortunate Artist, and in an excellent state of preservation.

Brauwer was born 1608, and died 1640.

29. The Old Marketman.

Snyders.

An excellent composition, full of life and spirit, in which the warmth and force of colouring are very noticeable.

30. Landscape with Figures.

31. Companion.

Nicholas Berghem.

Two very fine examples of the Dutch School, by this eminent and famous painter. Both pictures are extremely well finished, and display admirable perspective, with a masterly treatment of light and shade, and careful manipulation.

These paintings claim special attention from the fact, that they were finished about 1660, and for a century and a half, were the property of a Noble German House. When the French Army under the First Napoleon sacked the Art Galleries of Vienna in 1805, these paintings formed a portion of the spoils. After hanging in the Louvre for several years, they were subsequently returned, and after a variety of fortune, were purchased by the present owner, at the sale of Baron Ludwitz. They are very fine and rare specimens of Berghem.

The artist was born 1624, and died 1684.

32. Christ raising Lazarus.

*School of Rubens.**Probably by one of his pupils.*

Carefully finished, and admirably executed in detail, with that freshness of colouring peculiar to that school.

33. Hunting Scene.

Van Huttenburg.

34. Adoration of the Magi.

Dominichino.

35. Holy Family.

Francis Franck, the Elder.

A beautiful cabinet picture, displaying the best points in composition, freedom of touch, and transparency of colouring, of this eminent Flemish Painter.

Born at Antwerp, 1544, died 1615.

36. Madonna and Dead Christ.

Correggio.

From the Noble Family Albrizzi of Venice, and certified under the seal of the Royal Academy. (*See Preface.*)

An admirably preserved cabinet picture from this great Master. There are peculiarities in this picture at every point, denoting its originality. Softness and beauty of form, judicious arrangement of colouring, graceful tenderness of the heads, combined with perhaps a certain awkwardness, of attitude of the figures, and the peculiarity of light.

37. The Arrival of Æneas and his Reception by Dido.

Paul Brill.

38. The Departure. (Companion.)

*Paul Brill.**From the Collection of Frederick Meyer, of Berlin.*

Both remarkable pictures. The artist was one of the most famous painters of the early Flemish School, and specimens from his pencil are extremely scarce, and now rarely to be met with, even in Europe.

The great charm of these compositions, is the beauty and exquisiteness of their finish. The landscapes are clear and well-drawn, touching of the trees firm, yet delicate; scenery, situations, and distances, wonderfully depicted, and admirably executed. These two paintings display more than the usual ingenuity of Brill, as they contain a very great number of figures depicted with a degree of drawing truly marvellous.

39. Holy Family.

Titian.

It would be wholly unnecessary to dwell on the value of this painting, further than to say, that it is certified to the owner as an original of the master, by attestations under seal of the Royal Academy of Venice. It originally belonged to the Noble Family of Corner. (*See Preface.*)

40. The Duke of Gueldres menacing his Father in Prison.

*Prof. Schlessinger, Berlin.**After Rembrandt.*

A most spirited and brilliant copy of the superb painting in the Dresden Gallery, executed by Schlessinger, with unexampled expression and skill. Schlessinger painted the same subject for the Potsdam Museum.

41. Landscape.

Jan & Andreas Both.

From an old Family Collection in Scotland.

A superb painting. It is impossible to do full justice to this meritorious work of those talented and famous painters. The picture is worthy a place in some prominent gallery, and is probably the finest specimen to be seen in the country.

42. St. Joseph and the Angel.

Spagnoletto.

A painting of the Sixteenth Century, showing fine execution and much artistic finish.

43. Venus and Mars.

Peter Paul Rubens.

A glance at this exquisite little painting discovers its authenticity at once; brilliancy of colouring, freedom of execution, flow of drapery, and the thoroughly every-day woman so affected by the great Master in his allegorical paintings, personating Venus, and his animation, roundness of form, all betokening the work of the famous Antwerp Master.

The picture is from the Demidoff Collection, is in excellent preservation, and a fine example of Rubens.

44. Flora.

A. Coypel.

45. An Assumption Study for Fresco.

Carlo Maratti.

This master was born 1625 and died 1713. It has been said of him that he attained to the proud distinction during his lifetime of sustaining the art of painting at Rome, "where it did not degenerate as at other places." This particular example displays to advantage the masterly power of Maratti's composition. The design is grand, the colouring displays great clearness and brilliancy; the carnations, always a speciality of this artist, are tender and delicate, and the expressions of the faces both lively and lovely. The upper portion of the painting represents the TRINITY, the figure of the Father being peculiarly grand and imposing. A most excellent effect is given to the work from the happy management and contrast of the draperies, and although the picture contains a great number of figures, and groups of angels, it is remarkable that any one of the groups, or any of the figures would of itself form a very respectable picture. While Carlo Maratti was alive his works were sold at prodigious prices, and they still retain their value in every part of Europe.

From the gallery of Frederick Meyer of Berlin.

46. Cattle Piece.

John Henry Roos.

Very excellent, and a pleasing illustration of this celebrated artist's ability as an animal painter.

47. St. Catherine.

Georgio Vasari.

There are evidences of great merit observable in this painting, although Vasari is better known for his works on art and artists.

48. Hawking.

School of Wouvermans.

A pleasing composition of great delicacy of touch and careful colouring.

49. The Entombment of Christ.

Mazzuoli, Parmigiano.

From the Gallery of Bologna, with certificate. (*See Preface.*)

Parmigiano was born at Parma, 1503, and died 1540. This picture was probably painted by the artist during his residence at Bologna. At all events, it must have been after he had become familiar with the works of Raffaello: for not only does the painting display something of the manner of Correggio, but also the influence of the Artist's Studies while at Rome, when his early reputation was giving promise of the brilliant career that followed.

50. The Fortune Teller.

Gaspar Netscher.

A painter of great eminence. This little work is a perfect expression of Netscher's own peculiar style of art, which was the reproduction on canvas, with almost lustrous beauty, of the folds of white satin, silk, ermine, and other materials of female drapery. There are points of high merit in this picture, in its delicacy of touch, and fine colouring. Netscher was born at Prague, 1636, died at the Hague, 1684.

51. Temptation of St. Anthony.

Peter Breughel.

The great characteristic of P. Breughel's works was his extreme fondness for describing imaginary forms of horror ; so much so, that the Artist is universally known among Collectors in Europe by the name of Hell, or Hellish Breughel.

52. Example of the Spanish School.

53. Companion.

Artist Unknown.

54. The Marriage at Cana.

Paul Veronese.

This painting is duly certified to the owner by the proprietor of the Genovesi Gallery at Florence in Italy, under the seal of that corporation, and is properly classified by the Secretary of the Venetian Royal Academy, and attested. The painting was originally painted for Pope Gregory XVI, at whose death it passed into the possession of a Noble Venetian Family, by whom it was afterwards sold to the Genovesi Gallery, thence passing into the hands of the present owner.

The works of Veronese are of such world-wide reputation that it would seem needless to dwell upon the merits of this celebrated painter. The present picture is a grand composition in the best manner of Paul Veronese, and is indicative of that power of fascinating delineation, of splendid ornament, and magnificent parade, which made for this artist his reputation.

55. By the Harbour.

Baptiste Weenix.

An eminent Dutch painter, remarkable for the facility and precision with which he designed buildings, castles and ruins ; and for his excellence in representing Italian Sea-ports, enriched with noble edifices and decorated with figures, representing embarkations, and all the activity of commercial industry.

This painting is accounted a beautiful example of Weenix's later work, and is noticeable for clear and harmonious colouring. Born 1621, died 1660.

56. The Halt.

Philip Wovermans.

A delicious work, in which the crisp touch, fine drawing, and chaste colouring of the artist are seen to charming advantage. Born 1620, died 1668.

57. The Pedestrian's Repast.

Romborgh.

A Dutch painter of the last century, well known and much admired.

58. Io and Jove.

*Prof. Schlessinger, Berlin.**After Correggio.*

A careful and accurate copy of the painting in the Royal Gallery of Berlin, by an artist of established reputation. Schlesinger's reproductions of famous pictures are to be found in the best collections in Europe. There is a similar copy by Schlesinger in Potsdam Museum.

59. Sheep.

G. Wintz.

A fine specimen of this modern artist's speciality, and one of the finest productions from his studio.

60. Fishermen.

William Shayer, London.

A cabinet gem, from the celebrated collection of the late Dr. Cocks, of Guy's Hospital, London.

61. Portrait of Oriental Philosopher.

Bromley.

62. The Horse Market.

Signed with Monogram, 1850.

63. Madonna, Infant Christ and Saint John.

Unknown.

64. Madonna, St. Anne and Angels.

Unknown.

65. Garden Scene and Fountain at Versailles.

W. Schellinke.

66. The Wine Cellar.

Unknown.



67. The Trial Scene.

F. Bol.

68. Fowls with Landscape.

M. Hondekoeter.

69. Virgin and Child.

J. de Mabuse.

70. Crucifixion.

Van Leyden.



32
CATALOGUE.

PAINTINGS.

June 11/76

Leonard & Co., ... Auctioneers.

CATALOGUE

OF

Original Oil Paintings

AND

Water-Colour Drawings,

INCLUDING

Fine European Paintings, A Small Private Collection,

AND A

COLLECTION BY SCOTTISH ARTISTS,

Consigned to a Gentleman of this City for sale for the Benefit of a Public Institution.

TO BE SOLD BY AUCTION

On FRIDAY, JUNE 19th, 1874,

In the Library Salesroom of Leonard & Co.,

NO. 50 BROMFIELD STREET, BOSTON.

Sale to commence at 11 o'clock.

LEONARD & CO....AUCTIONEERS.

BOSTON:

W. F. BROWN & CO., PRINTERS.

1874.

Y from 8073.30
255.820

Dec 27. 1878.



Water-Colour Drawings,

The frames are sold with the pictures, the outer cases are retained.

J. R. SMITH, (London.)

1. Waterfall and Woodland Scene.

P. DEKIN, (London.)

2. The Robin's Retreat.

G. POTTMAN, (Paris.)

3. On the Sea Shore.

R. TUSQUET, (Rome.)

4. The Monk.

SKINNER PROUT, (London.)

5. Waltham Abbey, Essex, Eng.'

T. S. ROBBINS, (London.)

6. Old Cottage.
7. Landscape — Sunset.

T. GIRTIN, (*London.*)

8. English Landscape Scenery.

JEAN LEPRINCE, (*Paris.*)

9. The Gipsy's Encampment (*in bistre.*)

T. STOTHARD, (*London,*)

10. Scene from Boccaccio's Decameron.

JOHN LEECH.

11. "Blind with Rage."

R. DAVIS, (*London.*)

12. Rabbit Shooting.

13. English Landscape Scenery.



Oil Paintings.

GEORGE HEPPER, (*London.*)

14. River Scenery — Sunset.

15. Companion.

J. PIRON, (*Paris.*)

16. After the Storm.

17. Lighthouse near Flushing, Holland.

F. GEERTZ, (*Antwerp.*)

18. "Drink to my Health."

19. "I Drink to your Health."

E. BAKER, (*New York.*)

20. On the Hudson, near Yonkers.

21. A Calm.

RECAPEY, (*Bordeaux.*)

22. A Stiff Breeze.

P. D. HAAXMAN, (*Amsterdam.*)

23. The Fisherman's Family.

M. HAES, (*London.*)

24. Homeward Bound.

J. BORDIN, (*Paris.*)

25. Sheep—Interior of Stable.

DE LA LOZ, (*Brussels.*)

26. The Farmer's Friends.

WM. ANGUS, (*Antwerp.*)

27. The Surprise Party.

ANDRE VERMEULEN, (*Breda.*)

28. The Vegetable Market,

29. Poultry.

J. RUYTEN, (*Antwerp.*)

30. Steet Scene, Antwerp.

J. GYSELINCKX, (*Brussels.*)

Pupil of Th. Gerard.

31. The Young Nurse.

F. LAMSRINIÈRE, (*Brussels.*)

32. Castle of Steen — Moonlight.

P. WILLIOT, (*Antwerp.*)

33. Nearly Saved.

J. RUYTEN, (*Antwerp.*)

34. Street Scene, Huy — Winter.

E. BAKER, (*New York.*)

35. Leaving for the Fishing Banks.

RECAPEY, (*Bordeaux.*)

36. Steamer bound East.

P. WILLIOT, (*Antwerp.*)

37. The Wreck.

38. Off Flushing, — Holland.

ANDRE VERMEULEN, (*Breda.*)

39. Fruit and Vegetable Market.

D. BUIS. (*Mechlin.*)

40. Reading the Contract.

N. RIEGEN, (*Amsterdam.*)

41. Fishing Sloops — Holland.

C. VAN DEN WYNGAERDT, (*Antwerp.*)

Pupil of D. Col.

42. "Garde de Chasse."

J. GROOTJANS, (*Amsterdam.*)

43. Lighthouse, near Bordeaux.

44. Fishing Smacks in the English Channel.

E. BAKER, (*New York.*)

45. Fishermen.

46. Steamer bound East—Long Island Coast.

J. PITON, (*Paris.*)

47. On the Scheldt — near Botz.

48. River View — South of France.

F. GEERTZ, (*Antwerp.*)

49. The Reprimand.

50. The Old Couple.

F. HULK, (*Amsterdam.*)

51. Street Scene, Dordrecht.

52. Street Scene, Ghent.

H. E. REYNTJENS, (*Amsterdam.*)

53. La Lecture Ancienne.

54. La Lecture Moderne.

C. VAN LEEMPUTTEN, (*Brussels.*)

55. Sheep at Rest.

H. MAES, (*London.*)

56. Wreck of the "Globe" off Ostend.

57. River Scene, near Antwerp.

J. PIRON, (*Paris.*)

58. Light Ship.

59. A Stiff Breeze.

J. GYSELINCKX, (*Brussels.*)

60. The Dunce.

F. VAN LEEMPUTTEN, (*Brussels.*)

61. Winter — Steppes of Russia.

J. E. MOREL AND F. VAN SEVERDONCK,

(*Amsterdam and Brussels.*)

62. Landscape — Bavaria.

WM. ANGUS, (*Antwerp.*)

63. Wrecked.

T. J. M. DAMSCHROEDER, (*Amsterdam.*)

64. Writing the Letter.

W. M. BROWN, (*New York.*)

65. Fruit — Pear, Peaches, Grapes and Blackberries.

E. BAKER, (*New York.*)

66. Fishing Sloops on the Irish Coast.

H. VON SEBEN, (*Brussels.*)

67. Winter.

F. KUWASSEG, (*Paris.*)

68. Sea View.

J. PITON, (*Paris.*)

69. Environs of Namur, Belgium.

70. River View — Brittany, France.

E. BAKER, (*New York.*)

71. Sunset near Newport, R. I.

J. E. MOREL AND F. VAN SEVERDONCK,

(*Amsterdam and Brussels.*)

72. Landscape — Morning.

73. Landscape — Evening.

P. WILLIOT, (*Antwerp.*)

74. Sea View.

H. VON SEBEN, (*Brussels.*)

75. Winter Scene.

F. DE BUEL, (*Brussels.*)

76. Feeding the Ducks.

E. BAKER, (*New York.*)

77. Rouen — Morning.

DE VRIES, (*Utrecht.*)

78. Marine.

SCHERMERS, (*Amsterdam.*)

79. Horses in Pasture.

S. GODIN, (*Paris.*)

80. Steamer coming up the Bay.

P. WILLIOT, (*Antwerp.*)

81. Wrecked — on the Rocks.

J. GROOTJANS, (*Antwerp.*]

82. Off Blankenburg, Belgium.

CHARLES LESLIE, (*London.*)

83. Waterfall — South Wales.

One of the most popular artists in Great Britain. This and five following are from the Cumming Collection.

J. VIVIAN.

84. The Grand Canal — Venice.

A superb picture, and painted for exhibition at the Royal Academy at Burlington House.

F. LIX, (*Paris.*)

85. After the Masquerade.

An admirable study of character. The picture comprises over twenty figures all treated with the most artistic ability.

CATALANI.

86. La Somnambula.

The last work of this popular artist, whose lamentable death took place soon after. His pictures were, and are much prized and sought for.

A. GILBERT, (*London.*)

87. { Moonlight by the Sea.
Companion.

Two very fine specimens from the pencil of this popular artist.

HENRY LEWIS, (*Boston, resident at Dusseldorf.*)

88. Sunset.

89. Old Mill, near Dusseldorf.

90. Castle of Godisberg, near Boon, on the Rhine.

91. Oberwesel on the Rhine.

92. Andernach on the Rhine.

93. Old Tower, Savona, Italy.

94. View on the Island of Capri, Italy.



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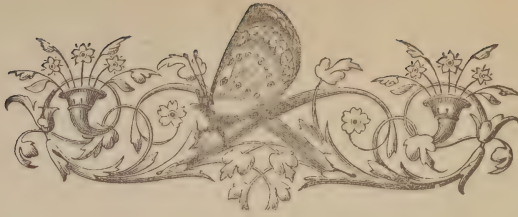
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CATALOGUE.



1

MISS SARAH D. CLARK.
Cattle Piece.

2

Rocky Mountains.

3

MISS F. A. KNOWLTON.
Calla Lilies.

4

Cherry Blossoms.

5

C. K. HARDY.
Home of his Childhood.

6

The Brookside.

Vol. 8473.30

255.820

Aug. 27, 1878

7

W. G. BOARDMAN.
Tributary of Bear River.

8

View in Providence.

9

MISS SARAH D. CLARK.
Road at Cohasset.

10

Ruins at Sunset.

11

JOHN C. MILES.
Sunrise on the Coast.

12

S. W. GRIGGS.
Old Mill—A Souvenir of Newport.

13

S. P. HODGDON.
Buckman's Head, Eastport, Maine.

14

DARIUS COBB.
On Tar River—Little Washington, N. C.

15

MISS H. M. KNOWLTON.
The Barefoot Girl.

16

MISS M. K. BAKER.

Yellow Roses.

17

MISS SARAH D. CLARK.

Minot's Light.

18

Sunset.

19

W. G. BOARDMAN.

View of Squam Lake.

20

GEORGE SEAVEY.

Roses.

21

DARIUS COBB.

Breed's Island.

22

S. W. GRIGGS.

White Fish and Pickerel

23

GEO. E. NILES.

Autumn, Stowe, Vt.

24

DARIUS COBB.

Charles River, Auburndale.

25

F. H. SHAPLEIGH.

Bay of Naples and Mt. Vesuvius.

26

BENJAMIN CHAMPNEY.

View from the Ledges of Middle Mountain,
North Conway.

27

DARIUS COBB.

Chelsea Beach.

28

S. W. GRIGGS.

Saddleback Mountain, from Elizabethtown, N. Y.

29

A. G. BOARDMAN.

View near Brattleboro, Vt.

30

S. P. HODGDON.

Coast of Maine.

31

MISS SARAH D. CLARK.

Autumn Scene.

32

Twilight.

33

MISS M. K. BAKER.

Pond Lilies.

34

F. H. SHAPLEIGH.

On Ellis River, Jackson, N. H.

35

DARIUS COBB.

On the Neuse. Newbern, N. C.

36

JOHN C. MILES.

Quiet Nook.

37

MISS H. M. KNOWLTON.

Twilight.

38

Cardinals and Golden Rose.

39

MISS EMMA KNIGHT.

Tea Roses.

40

MISS M. K. BAKER.

Roses.

41

GEO. E. NILES.
Country Children.

42

S. W. GRIGGS.
Caught at Last.

43

DARIUS COBB.
Charles River, Auburndale.

44

G. F. HIGGINS.
Road through the Woods.

45

W. G. BOARDMAN.
Stony Creek, West Roxbury.

46

W. E. NORTON.
Portland, from Peak's Island.

47

F. P. VINTON.
Fancy Head.

48

Head,—a Study.

49

A. C. FRFELAND.
Game.

50

G. F. HIGGINS.

View in Melrose.

51

DARIUS COBB.

Pioneer Road, on the Neuse, Newbern.

52

BENJAMIN CHAMPNEY.

Landscape and Sheep.

53

F. H. SHAPLEIGH.

Saw Mill at Jackson, N. H.

54

MISS M. K. BAKER.

Flowers.

55-56

MISS ANNIE BAKER.

Drawings, — Baby's Shoes.

57

GEORGE SEAVEY.

Flowers.

58

MISS SARAH D. CLARK.

Clipper Ship, Dreadnought.

59

DARIUS COBB.

Boston Harbor, — From Breed's Island.

60

S. W. GRIGGS.

Lake George, from Crosby Side.

61

GEO. F. HIGGINS.

View at Winchester, Mass.

62

W. G. BOARDMAN.

View near West Roxbury.

63

GEO. E. NILES.

On the Ammonoosuck.

64

MISS MONK.

Storm Clouds.

65

Spring.

66

C. FREELAND.

Apple Blossoms.

67

MISS H. M. KNOWLTON.

Rainy Day.

68

DARIUS COBB.

Charles River, Watertown.

69

Chelsea Beach.

70

MISS SARAH D. CLARK.

French Frigate.

71

View at Scituate.

72

S. P. HODGDON.

Friar's Head, Bay of Fundy.

73

W. G. BOARDMAN.

Sunset on the Mohawk.

74

MISS H. M. KNOWLTON.

Study for "Priscilla."

75

Roses and Smilax.

76

MISS SARAH D. CLARK.

Mountains at Bradford.

77

DARIUS COBB.

View near Winthrop.

78

MISS SARAH D. CLARK.

View at Amherst.

79

Stags leaping a Brook.

80

B. F. WHITTEN.

Waterfall, Chapman Brook, Bethel, Me.

A D D E N D A .

81

WESLEY WEBBER.

Grapes, — Study from Nature.

82

Foggy Morning.

83

A Pleasant Day off Mt. Desert.

84

Beach Scene.

